

# BLAKE'S

## Standard Compositions.

### Solos.

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|---|-----|--|----|
| KING OF THE STORM. 5th Grand Galop de Concert . . . . . | 60  | TREMBLING DEWDROPS. Summer Idyl . . . . .                | 60 |
| WAVES OF THE OCEAN. Grand March . . . . .               | 60  | GOLDEN CLOUDS. Morceau Brillante . . . . .               | 65 |
| SUMMER RAIN-DROPS. Etude Char. . . . .                  | 60  | MORNING PEARL. Fantasia Elegante . . . . .               | 50 |
| CLAYTON'S GRAND MARCH . . . . .                         | 70  | SUCCESS. March Brillante . . . . .                       | 50 |
| SPONHOLTZ GRAND GALOP BRILLANTE. Arr. . . . .           | 65  | QUEEN OF THE NIGHT. Valse Brillante . . . . .            | 50 |
| EVENING CHIMES. Reverie Elegante . . . . .              | 60  | VICCOLO. 6th Grand Galop de Concert . . . . .            | 65 |
| MOTHER'S EVENING PRAYER. Mel. Relig . . . . .           | 50  | GRAND VALSE BRILLANTE. (Mattei) Arr. . . . .             | 65 |
| WAVES OF THE OCEAN. Galop de Concert . . . . .          | 50  | GALOP DE CONCERT. (Pauer.) Arr. . . . .                  | 60 |
| ON THE RACE-COURSE. 2d Galop de Concert . . . . .       | 60  | AIDA. Grand Potpourri de Concert . . . . .               | 75 |
| FAIRY VOICES. Nocturne . . . . .                        | 35  | MADAME L'ARCHIDUC. Potpourri . . . . .                   | 65 |
| LA FILLE DE MME. ANGOT. Potpourri . . . . .             | 75  | SILVER STAR. Grand March . . . . .                       | 50 |
| DREAM OF SUNSHINE. Polka Rondo . . . . .                | 65  | WILDFIRE. Grand Galop de Concert . . . . .               | 65 |
| HEAVENWARD BOUND. March Celeste . . . . .               | 60  | CHILPERIC. Waltz . . . . .                               | 35 |
| PEARL OF LOVE. Valse Elegante . . . . .                 | 50  | CHILPERIC. Quadrille . . . . .                           | 50 |
| LOHENGRIIN. Potpourri . . . . .                         | 60  | CHILPERIC. Galop . . . . .                               | 35 |
| CHILPERIC. Potpourri de Concert . . . . .               | 75  | COME BACK TO ERIN, GIRL I LEFT BEHIND ME. Trans. . . . . | 60 |
| LA JOLLIE PARFUMEUSE. Potpourri . . . . .               | 100 | LA JOLLIE PARFUMEUSE. March . . . . .                    | 35 |
| GIROFLE GIROFLA. Potpourri de Concert . . . . .         | 100 | LA JOLLIE PARFUMEUSE. Waltz . . . . .                    | 40 |
| CLAYTON'S GRAND WALTZ. De Concert . . . . .             | 50  | SONG OF THE ANGELS. Reverie Celestial . . . . .          | 50 |
| SHEPHERDS' EVENING SONG. Morceau Brillante . . . . .    | 50  | WHISPERING WAVES. Morceau Elegante . . . . .             | 60 |
| SILVER ECHOES. Reverie . . . . .                        | 50  | OUR NATION'S MEDLEY . . . . .                            | 50 |
| COME TO THE FEAST. 3d Galop de Concert . . . . .        | 60  | IVANHOE COMMANDERY. Grand March . . . . .                | 60 |
| HOMELESS TO-NIGHT. Trans. de Concert . . . . .          | 60  | IVANHOE COMMANDERY. Grand Waltz . . . . .                | 60 |
| THE ANGELS' GREETING. Reverie Angelique . . . . .       | 60  | HAYES AND WHEELER. Grand March . . . . .                 | 35 |
| DREAMS OF HEAVEN. March Celeste . . . . .               | 60  | FAIR LAND OF LIBERTY. Waltzes . . . . .                  | 50 |
| MOONLIGHT ON THE LAKE. March . . . . .                  | 50  | BEAUTIFUL SUMMER EVENING. Reverie Elegante . . . . .     | 40 |
| MORNING ECHOES. Schottische Rondo . . . . .             | 50  | THE FLYING DUTCHMAN. 7th Galop de Concert . . . . .      | 60 |
| SPRING, GENTLE SPRING. Trans. de Concert . . . . .      | 50  |  |    |

### Four Hands.

|  |                |   |     |
|--|----------------|---|-----|
| WAVES OF THE OCEAN. Galop de Concert . . . . .       | 100            | DREAM OF SUNSHINE. Polka Rondo . . . . .      | 100 |
| SHEPHERDS' EVENING SONG. Morceau Brillante . . . . . | 100            | MOONLIGHT ON THE LAKE. March . . . . .        | 100 |
| COME TO THE FEAST. 2d Galop de Concert . . . . .     | 100            | HEAVENWARD BOUND. March Celeste . . . . .     | 100 |
| LA FILLE DE MME. ANGOT. Quadrille . . . . .          | 75             | PEARL OF LOVE. Valse Elegante . . . . .       | 75  |
| GOLDEN CLOUD. Morceau Brillante . . . . .            | 100            | CLAYTON'S GRAND MARCH . . . . .               | 100 |
| DREAMS OF HEAVEN. March Celeste . . . . .            | 75             | CLAYTON'S GRAND WALTZ. De Concert . . . . .   | 80  |
| MORNING PEARL. Fantasia Elegante . . . . .           | 75             | VICCOLO. 6th Grand Galop de Concert . . . . . | 100 |
| ON THE RACE-COURSE. 3d Galop de Concert . . . . .    | 100            | LA JOLLIE PARFUMEUSE. Potpourri . . . . .     | 125 |
| LA FILLE DE MADAME ANGOT. Potpourri . . . . .        | 100            | SILVER STAR. Grand March . . . . .            | 75  |
| MADAME L'ARCHIDUC. Potpourri . . . . .               | 100            | WILDFIRE. Grand Galop de Concert . . . . .    | 100 |
| <del>GIROFLE GIROFLA. Potpourri . . . . .</del>      | <del>100</del> | IL CORRICOLO. Galop de Salon. Arr. . . . .    | 100 |
| <del>REVERIE. . . . .</del>                          | <del>75</del>  | FRA DIAVOLO. Potpourri . . . . .              | 50  |
| WAVES OF THE OCEAN. Grand March . . . . .            | 100            | LUCREZIA BORGIA. Potpourri . . . . .          | 50  |

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# SILVERY ECHOES.

REVERIE.

CHAS D. BLAKE. Op. 151.

INTRODUCTION.

SECONDO

*Maestoso.*



ARIA.

*Very Legato.*



1884-8

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# SILVERY ECHOES.

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REVERIE.

CHAS D. BLAKE. Op. 151.


INTRODUCTION. 8

*Maesto.* *tr.* *PRIMO.* *tr.*



ARIA. 8

*Very Legato.*



8

*scherzando.*



8



8



## SECONDO.

*Brillante.*

*brillante.*

*ritardando.*

1884 • 8

8 *Brillante.* 5

First system of a piano piece. The right hand features a rapid, ascending scale-like passage with triplets, marked *Brillante.* and *ff*. The left hand plays a steady eighth-note accompaniment. The system concludes with a *p* (piano) dynamic marking.

8

Second system of the piano piece. The right hand continues with rapid, ascending passages, marked *brillante.* and *ff*. The left hand maintains the eighth-note accompaniment.

8

Third system of the piano piece. The right hand features rapid, ascending passages with triplets. The left hand continues with the eighth-note accompaniment.

8

Fourth system of the piano piece. The right hand has rapid, ascending passages, marked *ff* and *p*. The left hand continues with the eighth-note accompaniment.

8

Fifth system of the piano piece. The right hand features rapid, ascending passages, marked *ff*. The system concludes with a *ritardando.* marking and a final flourish in the right hand. The left hand continues with the eighth-note accompaniment.



## SECONDO.

*a tempo.*

The 'SECONDO' section consists of six measures. The first two measures are marked *a tempo.* The music is written for piano in a 3/4 time signature. The first system (measures 1-2) features a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a simple harmonic accompaniment. The second system (measures 3-4) continues the melodic development in the treble staff. The third system (measures 5-6) concludes the section with a final chord in the treble and a sustained bass line.

TRIO.

*Con Espressione.*

The 'TRIO' section begins at measure 7 and is marked *Con Espressione.* It features a more complex texture with dense chordal patterns in the treble staff and a rhythmic accompaniment in the bass staff. The first system (measures 7-8) starts with a piano (*p*) dynamic. The second system (measures 9-10) continues the expressive texture. The third system (measures 11-12) concludes the section, with the word *ritardando.* appearing above the final measures. The page number '1884 • 8' is printed at the bottom left.

PRIMO.

7

8

*a tempo.*

8

8

TRIO.

*Con Espressione.*

8

8

*ritard.*

8

*a tempo.*

## SECONDO.

The musical score consists of five systems of piano accompaniment, each with a treble and bass staff. The first system is marked *Scherzando.* and the last system is marked *FINE.* The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat).

System 1: Treble staff has eighth-note patterns with slurs; bass staff has quarter notes and rests. *Scherzando.*

System 2: Treble staff has eighth-note patterns with slurs; bass staff has quarter notes and rests.

System 3: Treble staff has eighth-note patterns with slurs; bass staff has quarter notes and rests.

System 4: Treble staff has eighth-note patterns with slurs; bass staff has quarter notes and rests.

System 5: Treble staff has eighth-note patterns with slurs; bass staff has quarter notes and rests. *FINE.*



## PRIMO.

9

8

*Scherzando.*

8

8

*Brillante.*

8

*p*

8

*brillante.*

*FINE.*